In the essay “Sculpting Body Ideals*: Alison Lapper Pregnant* and the Public Display of Disability”, Ann Millet-Gallant discusses the art work *Alison Lapper Pregnant* and its impact on society’s stance on disability and women. The statue of Alison Lapper, who was born without arms and with shortened legs, agreed to be a nude model for Marc Quinn, while she was seven months pregnant, who created a thirteen ton sculpture (473). Millet-Gallant talks of the statue’s location in Trafalgar Square and discusses how the piece of art fits into the Neoclassical scheme. The artist of the sculpture, Marc Quinn uses the same marble bought by Michelangelo and many other Neoclassical sculptors to create the sculpture that took over 10 months (475). By using the same materials and location of great works of classical perfection, like the monument of Lord Nelson, Quinn contradicts the typical stereotype of a perfect model for perfect sculptures (477). Millet-Gallant uses the contradiction between the two sculptures of Lapper and Nelson to drive her interrogation of the sculpture’s representation of Trafalgar Square (473). She believes that by the placement of the Lapper statue being so close to a statue representing power and imperialism, Quinn created a “freakish anti-hero”. The park is supposed to represent political ideals, says Gallant, but the placement of the Lapper statue seems out of place in such a paternalistic environment (478). There is also the point that Lapper is pregnant in the work, which makes the audience question motherhood. “Alison Lapper Pregnant confuses perceptions of the body I art history and popular culture, ultimately because, for many, the work assertively provokes fear that the disabled body will reproduce another “damaged” child- from a “broken” body to a “broken” home” (476). Millet Gallant questions whether or not every woman has the right to reproduce, arguing that they do.

Millet-Gallant also uses Alison Lapper’s artwork created by her to tell the audience of the need of placing works of both disabled and non-disabled in the same places in order to understand larger cultures historically (473). Lapper has created many pieces of photography and sculpture. Inspired by Venus de Milo, the armless or broken Greek statue, Lapper began to take nude photographs of her to “play with the viewer’s recognition of Classical statuary (particularly of goddess of love and fertility) and the disabled flesh, as well as perceptions of “whole” versus “deficient” bodies” (481). Millet-Gallant wants the audience to understand Lapper’s and Quinn’s art as a way to question the viewer’s way of thinking of disabled and non-disabled people. Similar to Quinn, Lapper’s artwork makes a person look at something they would not normally see or conceive as beautiful.

Millett-Gallant, Ann. “Sculpting Body Ideals: *Alison Lapper Pregnant* and the Public Display of Disability.” *The Disabilities Studies*. Ed. Lennard J. Davis. Third ed. New York, NY: Routledge, 1997. 473-485. Print.